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The Photo-Lithographer

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THE PHOTO-LITHOGRAPHER

VOL. II, No. 4 MAY, 1935

1776 BROADWAY, NEW YORK, N. Y.

THREE DOLLARS PER YEAR

• Legislation Introduced To Stop Planographing Of Tariffs

• An Open Letter To The Industry.—By GEORGE E. LODER, *President*

Two bills, HR 7442 and HR 7739, have been introduced in the present Congress in an endeavor to stop the planographing of Common Carrier tariffs. Both of these bills are class legislation under which the carriers are to supply "schedules printed by the letter-press process in large type of at least the size of ordinary pica (12 point)."

At present many tariffs are printed in eight point. Under the twelve point type proposal the number of pages would be increased forty percent. If forced to use the letter-press process the carriers would have to pay millions of dollars more per year for their schedules.

A committee of tariff planographers made a survey of this legislation in Washington. Considerable data regarding the reaction of legislators and carriers has been gathered. The tariff planographers should take very definite steps to guard against the passage of this kind of legislation. A brief in opposition to this legislation will be drafted by the National Association of Photo-Lithographers and after endorsement by various regional associations will be planographed for distribution to legislators and various other interested bodies.

The railroads have appointed a committee to oppose this legislation. This committee has been contacted by members of the NAPL and agrees to cooperate fully in the effort to defeat the legislation.

Every planographic house is asked to give full publicity to this matter. It is suggested that copies of all letters, petitions or other data sent out or received regarding these matters be sent the NAPL as ammunition to help defeat the proposed legislation.

We are confident the legislation will not pass, provided the tariff planographers do not minimize the importance of the matter.

Have you ever wanted help in selling, costing, trade practices and other photo-lithographic problems? This comparatively new industry is growing fast. It should safeguard itself against the unethical firms already in the field and the unethical firms who may come into it; against over-equipping of the field; against wild claims made by machinery manufacturers in order to sell equipment to private plants.

We believe you are interested in a comparison of selling information, cost data, trade practices which insure fair competition, and methods of protecting establishments against losing their help to new comers; also the setting up of regional photo-lithographic associations to clear credit information and provide ways and means of bringing local establishments into fair competition, with profits for all.

For two years the National Association of Photo-Lithographers has functioned as Product Group E-7 of the Graphic Arts Code. Under mandatory assessments rendered by other code agencies, it has been difficult to build up a large membership. We have proceeded under a very limited expense contributed by a few in the industry to build up an association which acts as a clearing house for local regional units. Under great handicaps we have accomplished much.

Regional associations have been organized in Boston, New York, Philadelphia, Washington and Pittsburgh. These regional associations have studied costs, selling prices, and established fair trade practices between those operating in the local area. They have established a better understanding and have in general improved photo-lithographic conditions in these areas. The good accomplished in these areas has been passed along to other areas.

(Continued on page 4)

DO ALL OF YOUR SALESMEN REALLY KNOW WHAT PHOTO-LITHOGRAPHY IS?

Accompanying a Typical Job on Its Journey from the Camera Through the Development Stage, on to the Plate and then to the Roller on the Press.

By WALTER E. SODERSTROM

● Amazing as it may seem one or two salesmen in the Photo-Lithographic Sales Course conducted in New York could not describe what happens to customer's copy in photo-lithographic plants from the time the copy goes into the camera room until it emerges a finished product from the bindery.

A complete process knowledge will help any salesman. If used in advertising material it will help a prospective buyer understand what photo-lithography is and what it can do for them. We are therefore publishing in this issue a story of how some houses handle copy.

Photo-lithography—that is, the process which combines photographic and lithographic principles—has been in use for over fifty years. It is the comparatively recent developments in the process, however, that have made this industry of great interest to buyers of printed products.

When photo-lithography was literally the use of a photographic unit plate negative imposed on a sensitized stone and prints taken from this stone in a slow running flat-bed stone press, its scope was fairly limited. Now, however, the evolution from the stone to the zinc plate—and from the stone press—has opened a field for photo-lithographed products which had not even been thought of a few years ago.

Scope

Much of present-day photo-lithography involves better grades of printing than that of twenty years ago. Today this process produces very excellent halftones on all kinds of paper from wet plate glass negatives to the quickly made and economical paper or film negatives. Accurate forms and other material where exactness is necessary, as well as the many fine grades of color work, in general should be thoroughly understood by anyone interested in printing problems.

A great deal of photo-lithography is only in black and white and is often known as "planography" which is really a more accurate name, since the product is that of "plane surface printing" rather than having to do with "stone printing." Before the details of this process are given it is worthy of note that because of standardization in sizes and kinds of stocks, the photo-lithographers are able to produce the requirements of several customers on the same press form. This combination work, however, is limited to work produced on standard twenty pound sulphite bond or offset stock.

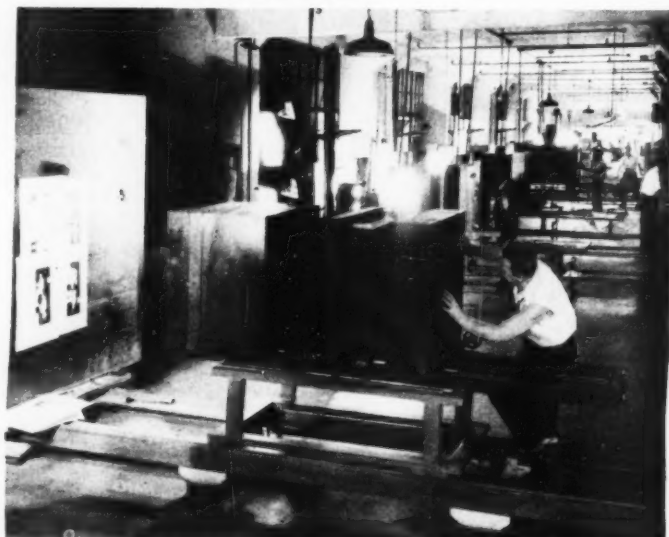
We're Off

Probably the most logical way of considering this process is to follow a job into the shop and through the various departments and work operations. Let us consider a photo-lithographer as having received an order for one hundred copies of an eight-page booklet, 8½ x 11", to be printed in black ink on a twenty pound sulphite bond. Assume that there is a halftone on each page and we desire to add other insert material.

When the material is brought to a photo-lithographer and an order has been properly entered, the copy is given to the Camera Department. The copy is examined to see that it is of a color to photograph satisfactorily. Some of the material may be of one shade and therefore several pieces of copy may be shot at the same time. Another piece of copy may have gray typing on the text and a color or a halftone elsewhere. This material requires totally different kinds of negatives which may be shot separately. Colors are difficult to photograph and good results hard to obtain.

Negatives

Paper negatives are used on normal black and white copy and film negatives used where the fine lines or other details are to be held.



Photography is the first process employed after copy comes into the shop. A typical scene is shown here. The men are focussing the camera, preparatory to making the negatives.

The difference between paper and film negatives obviously affects both the quality and the price of a job. Sharp black copy on a blue white paper gives the best results. Any variation from this presents attendant difficulties. Grays, light yellows, light blues or pinks are difficult to photograph. Red, dark blue tending

DO ALL OF YOUR SALESMEN REALLY KNOW WHAT PHOTO-LITHOGRAPHY IS?

toward bronze and yellow with some reddish tint in it, all photograph very well. It is imperative that for successful operation of a planographic plant the personnel should have a thorough knowledge of copy and its treatment.

Our order for the booklet may require many photographic shots, the number depending entirely on the copy furnished. After the shots have been taken, the negatives are put in a developing fluid in a dark room. After developing, the paper negatives are placed on a heated drum for drying, the film negatives are hung on lines with an electric fan to aid the drying process.

Stripping

When the negatives are dry and ready for further treatment they are passed along to the Stripping Department. The negatives at this point are trimmed, inspected for imperfections, and laid out for imposition on a layout sheet sometimes called a "flat." This sheet is ruled to give proper imposition for the printed page. The negatives are now imposed in position and the corners tabbed down. Paper negatives are oiled to obtain greater transparency, which will sharpen detail when the negatives are soon afterwards printed on to the metal plate.

The negatives now imposed in position on a layout sheet are passed to the Opaquing Department where imperfections such as pin holes, dirt spots, etc., are painted out. The term "pin holes" is applied to tiny imperfections in the negative generally caused by dust on the glass cover of the copy board, by sand spots in the glass itself or by emulsion imperfections. Opaquing of this nature is usually done by someone with a good eye and a steady hand.

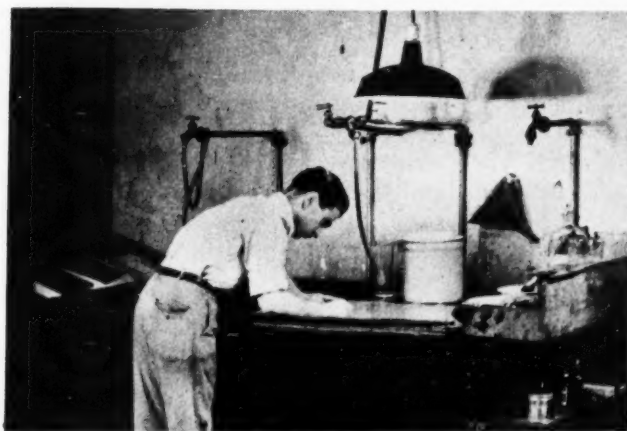
Platemaking

After the opaque on the negative has dried, the imposed flat is passed along to a Platemaking Department. The form is now ready for transferring by photography onto the zinc or aluminum plate. Aluminum is rarely used except in plants producing long runs or color work. The plate maker takes a sheet of zinc of proper size, scrubs it thoroughly under running water and after it is dry puts it in what is called a "whirler." The plate is now coated with a sensitizing emulsion by centrifugal force. Now that the zinc plate has been coated with the sensitizing emulsion it is ready for the negatives.

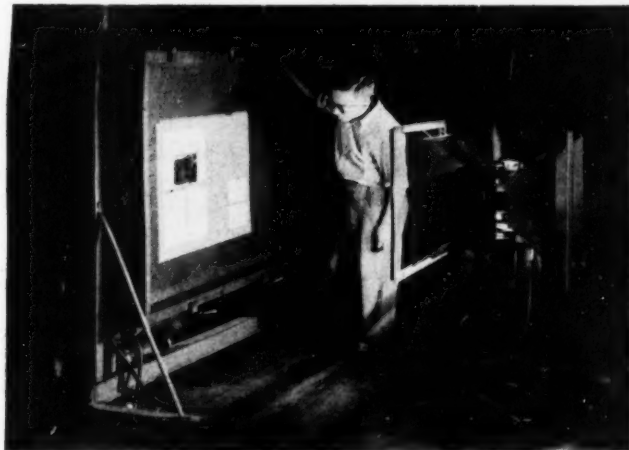
(Continued on page 5)



After the negatives are dry, they are carefully examined for imperfections, trimmed and laid out for imposition (above) on a layout sheet, known as a "flat." The negatives are imposed in their proper positions.



Following the opaquing process, the imposed flat is ready to be made into a plate. The platemaker shown here is using a sheet of zinc which he scrubs and coats with a sensitizing emulsion.



The exposure time depends on the quality and nature of the negative and the strength of the lights. In some cases part of the negative may be covered with dark paper in order to expose some portion for less time than others.

THE PHOTO-LITHOGRAPHER

To Increase Sales, Efficiency and Quality

Copyright, 1935, Walter E. Soderstrom

Published by

National Association of Photo-Lithographers Administrative
Agency Product Group E-7 of the Graphic Arts Code.
1776 Broadway, New York

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1776 Broadway, New York, N. Y.

ADVERTISING RATES

Made known on Application at this Office.

Date of issue: Fifteenth of the month. Forms close the 10th.

VOL. II, No. 4 May, 1935 Three dollars per year

AN OPEN LETTER

(Continued from page 1)

Our publication, "The Photo-Lithographer", is planning to present information which should help all along the line. We have had so many requests to be put on the free list of The Photo-Lithographer that we have found it necessary to set a subscription charge of three dollars per year for the publication. Future issues will carry information to help establishments in their selling, production, and management problems.

We believe that you, as part of this fast moving industry, are interested in helping to set the photo-lithographic house in order. At the last meeting of the Board of Directors it was agreed that we should build up a strong photo-lithographic association which would continue regardless of the life of the N. R. A. The Board therefore voted a schedule of trade association dues which very definitely fixes the cost of belonging to this association.

These dues have been set so low that no firm engaged in any form of photo-lithography can fail to see a far greater gain to them than the amount of money paid in dues.

The following scale of dues will not be increased or changed until approved by the members of the association;

BASIS OF MEMBERSHIP

Initiation Fee Ten Dollars Payable with Application. Dues thereafter payable annually, quarterly or monthly.

Two dollars per year for each Multilith, Rotaprint or Press up to 12 x 19.

Five dollars per year for each press larger than 12 x 19 including 28 x 42.

Seven dollars and fifty cents per year for each press larger than 28 x 42 including 36 x 48.

Ten dollars per year for each press larger than 36 x 48.

Naturally those who are already members of our association will welcome this low rate of dues and be glad to come along for 1935 on this basis. Bills will shortly be rendered by the Treasurer.

In return for membership in the association, it is planned to give the members without further charge:

1. A subscription to The Photo-Lithographer.
2. A Copy of the Uniform Cost System and Manual.
3. Cost information gathered from various cost surveys.
4. Help in setting up a regional Photo-Lithographic Association.
5. Information on equipment and supplies sold to the industry.
6. Help in setting up such stabilization measures as are lawful.
7. A voice in formulating trade practices.
8. Information on wages, hours and labor conditions.
9. Other trade association activities which may be taken up.

To those who are not already members, we can only say that you will well serve yourself and your industry by helping to strengthen and perpetuate this Association.

ADVERTISING EPIGRAMS

● It frequently happens that an advertiser discovers too late that poor planography does not pay. Never send a piece of poor lithography where you would not send a poorly dressed salesman—both will kill orders. The first duty of a piece of lithography is to get itself read. Good lithography is never expensive; it's the cheap, ineffective kind that costs. We have made advertising pay us and therefore we know we can make advertising pay our customers. One thing worse than a quitter is the chap who is afraid to begin. Direct advertising directed by us directs customers directly to our customers. We are no further away than your telephone. Select your lithographer and your head salesman with equal care.

Spiral Binding—U. S. Patents Nos. 1516932-1942026-1985776. Other Pats. Pend.

DO ALL OF YOUR SALESMEN REALLY KNOW WHAT PHOTO-LITHOGRAPHY IS

(Continued from page 3)

The sensitized metal plate is now put in a vacuum printing frame—two frames which lock together, one of which is glazed and the other equipped with a rubber blanket. The negative flat is placed in position to register properly on the zinc, locked in the frame, and suction applied. This forms a vacuum which results in perfect contact of the negatives and press plates. It is important that a perfect contact be had to prevent the spreading of the light under the negatives which causes "fuzzy" print. The frame is now turned upright toward strong arc lights and the negatives are printed on the zinc plate.

Developing

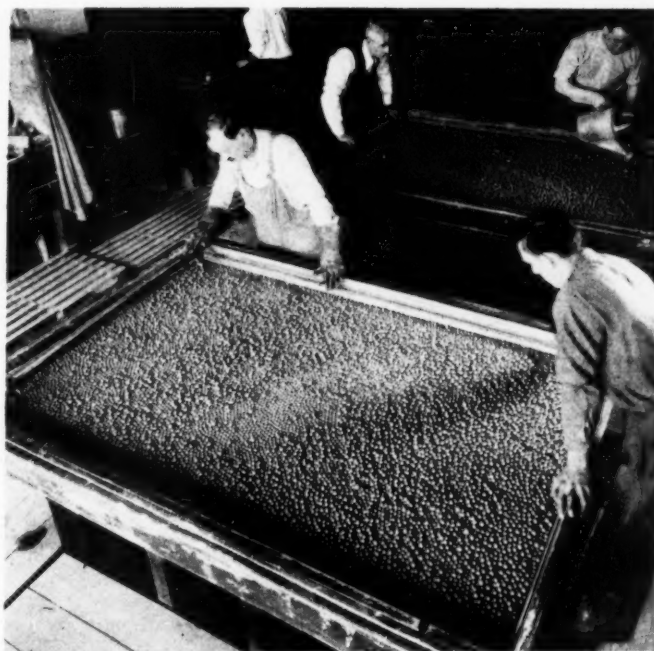
The length of the exposure depends on the quality and nature of the negatives and the strength of the lights. Part of the negative may be covered with dark paper at the time the shot is first taken and after a few minutes have elapsed these dark strips are pulled away from the frame thus permitting part of the negatives to be exposed to the light for less time than the remainder. This placing of dark paper on the frame to regulate varying exposure is called masking.

After the exposure is completed the zinc plate is removed from the frame and developed. The developing of the zinc consists of covering the plate with a greasy developing ink well rubbed in, after which the zinc is placed under running water and washed clean. If a proper exposure has been made, that part of the emulsion on the plate which has not been exposed to the light will wash off easily carrying the developing with it and leaving the printed image on the metal press plate. When this plate has been cleaned and dried and a protective etch applied it is ready for the next department.

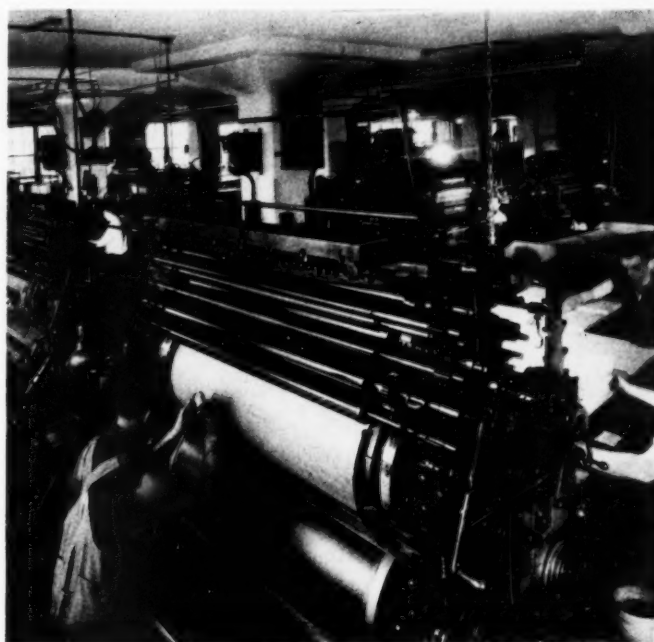
The metal plate is now passed along to a Tusching Department. A tuscher is one who carefully checks the copy with the image printed on the plate and corrects any imperfections. Weak character lines are tushed into the plate by means of a pen and a greasy ink called "tusche." The difference between a good and a bad job often rests with the time spent in tushing a plate.

Solids may be filled in or work taken out at this point. Also by this method most of the flat area color plates for maps, charts and similar material are drawn.

The pressman now receives the plate and locks it on the press. The plate is now sponged to remove foreign substances. It may be even here tushed to eliminate or add material, but this procedure is not advisable unless absolutely necessary. The pressman runs the



The graining of metal plates is accomplished by means of vibration and the use of marbles. Typical apparatus is shown here.



Presses with plates in place ready to print are illustrated here. Corrections may be made on the plate or foreign substances, etc., may be removed before the job begins to run.

sheet through the press and obtains what is called "a lay of the sheet." He sees that the press cylinders have the proper packing and that the pressure is set so that the proper impression will be had.

DO ALL OF YOUR SALESMEN REALLY KNOW WHAT PHOTO-LITHOGRAPHY IS

It should be understood, of course, that the offset press, has three cylinders; one around which the plate is fastened—the second carrying a rubber blanket—the third holding the paper.

The impression is from the plate (which reads right), to the blanket and thence to the paper.

After a reasonable make-ready (depending on the size of press and character of the work), the press is ready to run off the necessary edition. The number of impressions per hour again depends on the size of sheet and quality of work to be printed. A fair speed for a sheet 17 x 22 on a small press would be 4,000 per hour; for a 34 x 44 sheet about 3,500 per hour and for a 44 x 64 sheet about 2,000 per hour. Jobs containing solids or difficult register will not run at these speeds satisfactorily.

One of the greatest advantages of the offset press is its ability to use a wide variety of papers.

The artistic offset of the halftone printed on a hand-made or linen finish stock is very much desired and much in vogue.

Plates which have been made by the ordinary process of coating and exposing will not last normally for over 50,000 impressions. There are, however, many methods in use today for making the "Deep Etch" plate (with the design etched just slightly beneath the surface) that will stand up for runs of 200,000 or more.

It can certainly be said that photo-lithography, in its present day applications, is one of the most valuable and progressive branches of the graphic arts.

● *Junior salesmen who have studied this data are invited to answer questions on page 19.*

NAPCO SHOTS

● On Saturday, May 11, 1935, National Process Baseball Team travelled to Sing Sing and played the Prison team. Their faithful rooters turned out to the extent of about 200 people and witnessed one of the longest and finest games held at Sing Sing. Score 4 to 3, 17 innings, in favor of the Prison team. Coach Merschrod and Manager Neyenhouse have a fine team.

The Bowling Club of Napco has ended and was won by the "Giants." They will hold their Annual Dinner, May 17, at the K. of C. Hotel.

EXCESSIVE VERBIAGE

● Many salesmen talk themselves into an order and then talk themselves out of it. In other words after reaching the point when the buyer thoroughly understands and is interested in the proposition, they would not let him buy but kept on talking until he loses interest and becomes disgusted.

You have probably heard the story told by Mark Twain of himself. He once attended a church where the minister delivered a sermon on missions. After portraying with wonderful eloquence and pathos the needs of the uncivilized peoples in far away lands the preacher's words so affected Mark Twain that he drew from his pocket a small purse containing every cent he had in the world and was prepared to give all to this worthy cause.

The preacher kept on talking and though his eloquence did not abate Mark Twain's ardor began to cool. Finally Mark Twain made up his mind to give only \$25.00. Still the preacher talked on and on. Mark Twain by and by figured that \$10.00 was a plenty! At last the sermon was ended and the collection pledges were circulated through the audience. Mark Twain instead of giving \$10.00 reached over and stole a five spot from the plate!

It was not so much a question that the preacher had talked too long as that he had continued to talk after he had accomplished his object.

In putting a proposition up to a Buyer in some cases it may take an hour or even two to reach a point where the buyer thoroughly understands. In another case ten minutes, and the time to quit is when that point has been reached. There are two principle reasons why salesmen continue to talk after they are through and have the buyer's interest.

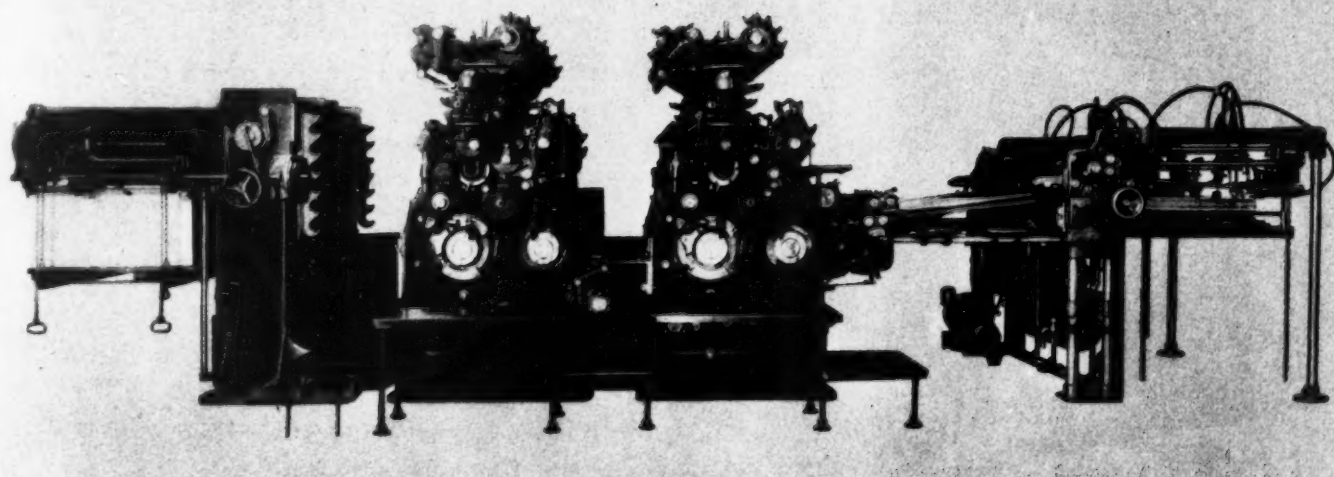
1. They do not watch the buyer.
2. They are more anxious to get something out of their own heads than they are to get it into the heads of the buyer.

In saleswork it is a mighty good thing to remember that even if you have a good proposition and a good sales talk don't overdo it and if you have only a fair proposition don't imagine that it's deficiencies can be hidden by words. There is a favorite phrase used by a Southern dandy that is quite expressive here, "Man you all say words but they don't mean nothing."

It is a wise salesman who knows when to stop talking. How are you to know this? The answer is quite simple. Watch the reaction and expression of the buyer. If the talk is properly formulated and interest given, you should know when it reached its climax and when the buyer ought to put his name on the dotted line.

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● Enthusiastic recommendations of Miehle users everywhere, indicate the satisfactory results and important economies being achieved by this fast, efficient offset press. With the Miehle, speed is more than a matter of r. p. m's. It represents productive possibilities through constant running, printing and delivering satisfactory work at top capacity. Production records prove conclusively that all high speed claims made for the Miehle Offset Press are consistently equaled and exceeded by users.

Built on the unit principle—the Miehle Offset Press provides for flexibility in meeting expanding requirements on a wide range of color work. Additional units can be installed as needed. Send for illustrated descriptive folder and full specifications today.

The
Miehle
Offset Press

SIZES AND SPEEDS

| | |
|-------------------|---------------|
| No. 69 - 46 x 67½ | 4100 per hour |
| No. 57 - 41 x 55½ | 4500 per hour |
| No. 44 - 29 x 43 | 5000 per hour |

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CHICAGO NEW YORK



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A Practical Demonstration of Lithography and Letterpress on this new, improved Offset paper

Finer detail, greater contrast, stronger color values and better all-around performance are assured with the new WHITER LEXINGTON OFFSET. Whether you are a producer or a buyer of offset-lithography you will want a copy of this new sample book. It illustrates the qualities of this paper in one-color offset, duotone, line and flat color, multi-color work and type. Write today on your business letterhead for your copy.

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LEXINGTON Offset
"An INTERNATIONAL Value"

MILES MACHINERY COMPANY EXPANDS

● Miles Machinery Company, long established at 478 West Broadway, New York City, has moved into larger quarters at 18 East 16th street. In the new place the company will have 10,000 square feet of space and will handle both new and rebuilt equipment for the lithographic trade and other graphic arts industries.

● A grain of real knowledge, of genuine uncontrollable conviction, will outweigh a bushel of adroitness; and to produce persuasion there is one golden principle of rhetoric not put down in the books—to understand what you are talking about.—*Seeley*.

● The method of the enterprising is to plan with audacity, and execute with vigor; to sketch out a map of possibilities, and then to treat them as probabilities.

—*Bovee*.

THE PHOTO LITHOGRAPHER'S CREED

1. I know photo-lithography—what it is, how it processes and what it will do.
2. I know the policies of my Company and am guided by them.
3. I know my territory—what business it contains and what my share should be.
4. I know my customers—their likes and dislikes, their problems and requirements. I work with them, I sell them.
5. I know my prospects—how and where they are. I know that perseverance will win them.
6. I know my competitors—their strong points and their weak points. I agree to be fair with them.
7. I plan my work and the use of my time.
8. I know my day's quota and will secure it today.
9. I believe in myself, and in my ability to overcome obstacles.
10. I believe in my Company—I am proud of its record of achievement, the integrity of its name; and to it I will always be loyal.

(Signed)

I. M. WISE.



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LEADERSHIP . .

Specialized contact with the lithographic industry for over sixty-five years has given F. & L. the pre-eminent leadership it now holds.

F. & L., in its capacity as the leading manufacturer of lithographic inks and dealer in lithographic supplies and equipment, has come in contact with nearly every conceivable problem which confronts the lithographic executive daily.

The F. & L. Service Laboratories understand lithography and often are able to offer valuable suggestions on ink and technical lithographic problems.

AT YOUR SERVICE!



THE FUCHS & LANG MFG. COMPANY

DIVISION—GENERAL PRINTING INK CORPORATION

(Everything for the lithographer)

100 SIXTH AVENUE - NEW YORK, N. Y.

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SAN FRANCISCO

LOS ANGELES

THE PENALTY OF LEADERSHIP

● In every field of human endeavor, he that is first must perpetually live in the white light of publicity. Whether the leadership be vested in a man or in a manufactured product, emulation and envy are ever at work. In art, in literature, in music, in industry, the reward and the punishment are always the same. The reward is widespread recognition; the punishment, fierce denial and detraction. When a man's work becomes a standard for the whole world, it also becomes a target for the shafts of an envious few. If his work be merely mediocre, he will be left severely alone—if he achieve a masterpiece, it will set a million tongues awagging. Jealousy does not protrude its forked tongue at the artist who produces a commonplace painting.

The leader is assailed because he is a leader, and the effort to equal him is merely added proof of that leadership. Failing to equal or to excel, the follower seeks to depreciate and to destroy—but only confirms once more the superiority of that which he strives to supplant. There is nothing new in this. It is as old as the world and as old as the human passions—envy, fear, greed, ambition, and the desire to surpass. And it all avails nothing. If the leader truly leads, he remains—the leader. Master-poet, master-painter, master-workman, each in his turn is assailed, and each holds his laurels through the ages. That which is good or great makes itself known, no matter how loud the clamor of denial. That which deserves to live—lives.

● Film and paper negative mediums have been first introduced in the photo-litho field for reproduction work by the Polygraphic Company of America, Inc. These negative mediums, sold under the trade name of "Contrasto," have been keeping pace with all of the latest developments for the improvement of negative mediums, thereby adhering to a high quality and standard.

There are four types of Contrasto negative mediums: (1) Contrasto Process Film, (2) Contrasto Strip Film, (3) Contrasto Negative Paper, and (4) Contrasto Dry Plates. All of these products are used by the most outstanding photo-lithographic, photo-offset printing, and photo-engraving concerns throughout the country.

The above mediums are used for line as well as halftone work, producing a negative of exceptionally fine quality, with ample density in the black and full clarity in the whites with 100 per cent sharpness.

Contrasto halftone negatives produced with Strip Film or Film maintain a distinct tone modulation between the high lights, shadows, and middle tone values. Contrasto negative mediums have great lati-

tude and afford the opportunity of producing halftone negatives of great variation, bringing down the shadow dots as well as the high lights to a fine point, free and clear from any haze and fuzz, maintaining the middle tone values.

Contrasto Strip Film takes the actual place of a wet-plate negative for halftone as well as line work, and strips both ways—buttoning line against line—and dries rapidly. Contrasto negatives stand up perfectly in a strong etch as well as in a reducing and cutting solution.

Contrasto negatives have density — contrast — definition — latitude — uniformity — and hardness of emulsion. They are non-curling — fast-drying — and speedy in operation. Their use means economy — increased production—and the elimination of poisonous chemicals.

● There is no genius in life like the genius of energy and activity.—*D. G. Mitchell.*

COLOR TESTS

Investigators have made careful tests with a view to deciding the eligibility of colored letters on colored papers, the distance size and form of the type uses, and other conditions being the same.

The following list shows the findings in order of legibility:

1. Black letters on yellow paper
2. Green letters on white paper
3. Blue letters on white paper
4. White letters on blue paper
5. Black letters on white paper
6. Yellow letters on black paper
7. White letters on red paper
8. White letters on green paper
9. White letters on black paper
10. Red letters on yellow paper
11. Green letters on red paper
12. Red letters on green paper.

● Men are never so likely to settle a question rightly, as when they discuss it freely.—*Macaulay.*

INCREASING SALES BY SELLING HALFTONES

● Many an order, under intelligent handling, can be increased in value to both the customer and the salesman. This is fairly easy when a salesman knows, and is able to point out, the sales advantage of using various kinds of halftones.

Survey the advertising of national advertisers,—look for instance through an issue of the Saturday Evening Post and make a record of the silhouettes, high-light halftones, vignettes, combinations, reverses, ovals and other attention-getting illustrations. You will find that even though some halftones of the same size cost twice as much as others those who know the sales advantages, utilize these more costly and more effective illustrations to advertise their merchandise.

The purpose of advertising material is to attract attention and consequently sell a service or merchandise. A drab monotonous presentation of pictures is tiring. The eye is attracted to the soft vignetted edges of an outlined subject. A combination of line and halftone subjects makes it possible to not only show the subject but to catch the mind's eye and by a line or two of lettering to at once register via the thought-route much more than is shown in the illustration.

Every salesman should know the characteristics of various kinds of illustration. Various kinds of cuts are shown below. We suggest junior salesmen study carefully this information. When you have studied the data thoroughly we suggest you answer the questions on page nineteen.

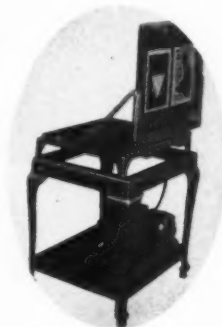
HALFTONE ENGRAVING

Halftone engravings are made in various styles and screens. They are used to reproduce photographs, wash, crayon, charcoal or pencil drawings, also paintings and lithographic proofs.



A square finish halftone

When making halftones the first procedure is to photograph the copy the same as would be done in making a line etching with the exception that a screen is placed in the camera behind the lens, but in front of the negative. Screens vary and are classified by the number of dots to the inch.



Oval finish halftone

WHEN AND WHAT TO USE

Halftones are made on zinc.

There are various ways to finish a halftone, viz.: Square, Oval, Outlined or Vignetted.



An outlined or silhouette halftone

A combination halftone is one in which a line etching and a halftone are combined on one plate. This makes a very attractive engraving and oftentimes is the only way a subject can be brought out to its best advantage.



A vignetted halftone

REVERSE LINE ETCHINGS

By reverse line etchings a black on white can be reproduced to appear white on black or vice versa, reverse a white copy on a black background can become a black on white. See illustrations. Both etchings were made from the same copy.



Line cut from copy



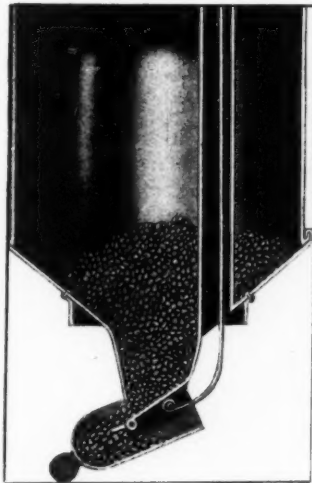
Line cut from same copy reversed

Reverse etchings are used very extensively. It is possible to take an ordinary proof from printers' type and reverse it so that the type will print white and the background black. Another advantage to this process is that it is inexpensive.

The photo-retoucher is a skilled artist specializing in bringing out the detail, texture and shape oftentimes lacking in the



Line cut made from pen and ink drawing

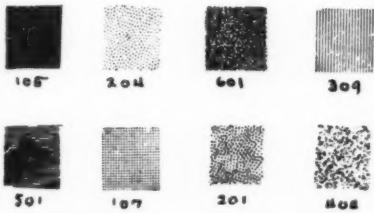


Halftone showing sectional view made possible by retouching



Halftone from an unretouched photo

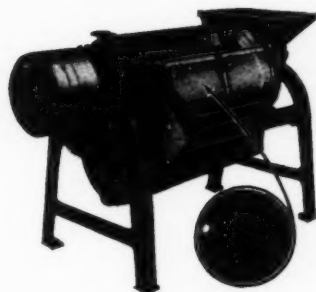
original print. His work commences where the camera ends. The knowledge required to properly retouch photographs comes only through years of wide experience.



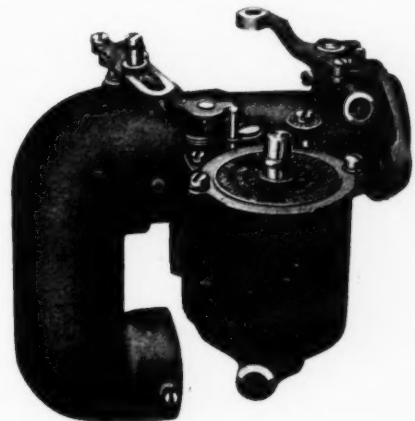
These 8 tints were used to produce the etching shown below



Same line cut with the use of shading mediums



A combination line and halftone



Halftone from same photo retouched

QUALITY ADVERTISING PAYS DIVIDENDS

● Did you ever hear of a direct mail piece that refuses to be thrown out? Recently on the desk of a department head for a big wholesale house I noticed a slender bound volume sandwiched between a credit register, a directory and a trade catalogue. Seeing my gaze strayed in that direction the executive picked up that book and handed it over. "See that book?" He smiled. "It is quite an interesting story. It came in the mails about a year ago and I opened it expecting to find something fancy which had been sent to me on approval. I occasionally get business books in just that way. When I unwrapped the package I found that it contained an advertising book from an unknown printer.

"You can see yourself," he went on, "that it is nicely gotten up but it is not the sort of thing I had expected, so I gave it a heave into the waste basket. The next morning I found it back on my desk. The janitor had evidently fished it out. I tossed it away only to have it bob up again when I came to work the next day. This time I decided to get rid of it once and for all but before doing so I took a look inside. To my surprise instead of the usual propaganda I discovered some distinctly helpful information about the use of direct mail. As you know I have general supervision over this department's advertising work with the Advertising Bureau men. The upshot of the matter was that I read the book all the way through and then put it there on the desk where I have referred to it off and on ever since.

"Incidentally that book was the means of getting that printer the entering wedge here, for I told one of the company men about the firm and suggested it be given a chance. The Printer delivered a fine job and has been getting the same nice business ever since."

Every now and then a planographer gets an urge to spread himself in the production of something unusual in the line of promotional material. A deluxe brochure bound in cloth or heavy boards with a gold stamped cover and frilled accessories is usually the result. If the purpose of such a brochure is merely to flatter the planographer's vanity, then it never fails to accomplish its mission, but if it is intended at the same time as a business developer, then mere dolling up mediocre copy and art work with stiff covers and other trimmings will not do the trick.

The proper use of deluxe brochures is a powerful sales-weapon.

This type of sales presentation is in a class by itself from a standpoint of value. The "shirt sleeve" booklet may do actual selling work but the "full dress" booklet dominates the picture as far as first impressions go.

● If you want to succeed in the world you must make your own opportunities as you go on. The man who waits for a seventh wave to toss him on dry land will find that the seventh wave is a long time a coming. You can commit no greater folly than to sit by the roadside until some one comes along and invites you to ride with him to wealth or influence.—*John B. Gough.*

But the brochure pays a heavy price for this attention. Extra quality paper and more of it, extra colors, more careful press work, binding, excess postage—these all take their toll. Unless the inside has been carefully planned, the deluxe brochure will not pay its way. It must be more than a "glorified puff" for the plant. The first and foremost consideration of course is helpfulness. Every direct mail buyer can find place on his book shelf for the folder that gives in concise handy form information he needs regarding postage rates, paper sizes, mailing lists and similar subjects. That such data must be authentic goes without saying.

Common sense counsel of use of direct mail, a practical discussion of direct mail fundamentals and their application will also gain for the planographer's brochure more than cursory glances. The copy may point out the advantage of direct mail and the necessity of continuity without it being bald propaganda. Where an effort is made to discuss ways and means of using direct mail such material should be prepared by an expert—by a seasoned promotional man who has engineered real campaigns and knows the appeals and media. Obviously it is far more difficult to produce a book of this kind than one which is a mere rehash of previous promotional booklets with a few pictures of the plant, officers and equipment.

To paraphrase an old expression—"Hard planning makes easy selling." The planographer who wants to put his best foot forward in an impressive brochure must make sure that the copy is on a par with the binding—then only will he get results that make a deluxe binding yield deluxe profits.

QUESTIONING A PROSPECTIVE SALESMAN

● In engaging salesmen there are certain definite things which I would want to know. These include:

1. **EDUCATION**—The better it has been, the better the chances of the salesman.
2. **HIS EXPERIENCE**—Does it fit him for selling photo-lithography?
3. **HIS REFERENCES**—Are they entirely satisfactory or is there something lurking in the back ground which is a little cloudy?
4. **PERSONAL ITEMS**—His age, height, appearance, posture, is he married or single? If he is married, are his domestic relations happy? A salesman cannot give the most to his job if he is continually troubled about outside difficulties. All of us have difficulties of some kind or another, but a salesman who is loaded down with domestic difficulties cannot give his best.
5. I would like to know whether he has actual contacts—you cannot expect a salesman to pull business out of his hat like a conjuror does rabbits—he should have contacts. If he has none and all of his calling is to be cold turkey then a firm will have to carry him for a considerable period. If this is so the firm has to recognize that at the time of hiring.
6. Have his past earnings been consistent—there is something the matter with salesmen who work a few weeks here and a few weeks there and stay very little time with any one organization. The earmarks of a good salesman are consistent earnings and length of time spent with the same establishment.
7. His liking for the kind of work. A salesman selling photo-lithography should like detail work. If he does not he will never be a photo-lithographic salesman. If he has a flare for drawing, cutting and pasting up copy, art work, etc., all the more to his advantage.
8. Does he have the characteristics of initiative, is he lazy or energetic, does he have enthusiasm, determination and diplomacy? Does he appear to be a sticker and a plugger or is he likely to be easily discouraged? Salesmen should not expect their house to do the selling for them. The house should prepare the way with direct mail pieces and advertising of one kind or another, but salesmen who sit in the office and wait until their concern gives them leads will never succeed. A salesman should know who are the best prospects for photo-lithography—he should know where they are and how they can be reached most economically and most effectively, how to find them is one of the difficult problems facing a salesman. When the salesman has located his prospects his work is only in the embryo. He must prepare an idea, he must bring that idea around to a place where a buyer will say, at least to himself, "I think the idea is unusually striking. Good merchandising, clever construction and properly lithographed material should produce sales." Remember the buyer is thinking while you are talking to him.

Successful salesmen succeed

Because they have more facts than their competitors.

Because they talk turkey.

Because they talk in terms of the buyer's business and the buyer's problems.

Because they make no claims that are extravagant.

Because they show possibilities of operating economically and sometimes because they strike at the heart of the problem.

FOUR KINDS OF SALESMEN

● Salesmen may be divided into four groups:

1. The *strenuous* salesman, who is always busy, but has a low closing average. He covers a lot of territory, works strenuously from morning until night and thinks that by merely calling on people he is acting the part of a salesman. His chief fault is the fear of losing a prospect. He ignores the net.

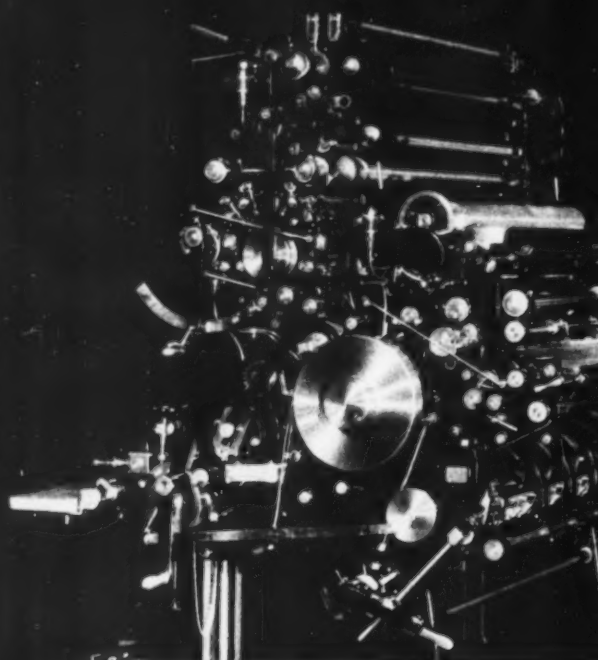
2. The second variety of salesman is the systematic salesman. He keeps very careful track of all his expense accounts, makes out his reports with scrupulous nicety; and when he gets through, he has probably done some business, but he has been more careful about how he did a thing than of the net of what he did. The consequence is that he gets a minimum amount of result for a maximum of effort, which has been very carefully systematized.

3. The third variety of salesman is the *scientific* salesman, who carefully studies all the works on selling, makes careful analyses of his prospects, knows his sales manual by heart, goes out and tells his story, goes through all the motions of doing the right thing at the right time in the right way, but he lacks the divine spark. He fails to realize that he is dealing with human beings and that therefore he has to know how to appeal to them, to *persuade* them. This type places too much faith in reason, logic, and argument.

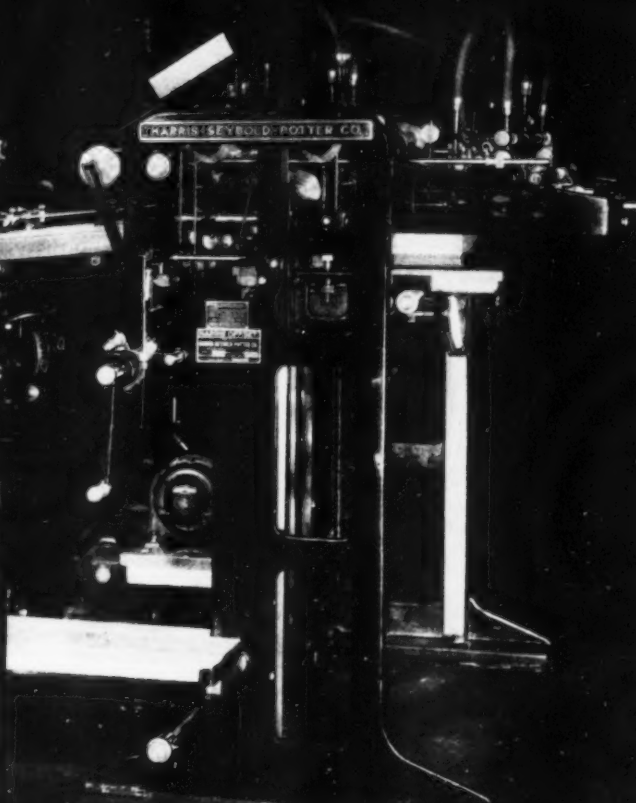
4. The fourth variety of salesman is the efficient salesman, who works as hard as the strenuous man. He is systematic. He is scientific, because he knows that he has got to investigate before he can formulate, has got to formulate before he can approach, has got to approach before he can demonstrate, and has got to demonstrate before he can sell. But he has the divine quality, sympathy with the buyer's viewpoint, the humanness of the man on the other side of the desk, or the counter. He studies the buyer's wants and needs. He knows the other man's feelings—prejudices—ignorance—indifference—relative to what he is selling. This salesman creates sales because he always knows more about his product in relation to the buyer's requirements than the latter knows. He can help the buyer to buy.

● It was said of one of the most intelligent men who ever lived in New England, that when asked how he came to know so much about everything, he replied, By constantly realizing my own ignorance, and never being afraid or ashamed to ask questions.

—Tryon Edwards.



A MOST
*Exceptional
Favorite*
throughout the Industry



EL 22x34 OFFSET

For photo-lithographers with a large volume of work, Harris has designed the EL 22x34 Offset Press. It handles 8 1/2 x 11 forms eight up. Speed on normal register is 6,000 impressions per hour, and on close register 5,000.

The Harris EL 22x34 is exceptionally valuable for planographic production by reason of its adaptability to both long and short runs of highest quality.

Features include Harris pile feeder, quick change plate clamps, micrometer impression cylinder and adjustment, quick cleanable type ink fountain, positive chain type pile delivery, and automatic safety devices.

Send for booklet "WINGS OF PROGRESS".

HARRIS-SEYBOLD-POTTER

General Offices: 4510 East 71st Street,
Cleveland, Ohio

Harris Sales Offices: New York, 330 West 42nd
Street; Chicago, 343 South Dearborn Street;
Dayton, 813 Washington Street. Factories:
Cleveland, Dayton.

HARRIS

MAKE IT EASY

● Make it easy for your customers to buy goods from you. Be courteous, be reasonable, be careful. We are all human beings; we will all make occasional mistakes. But be watchful to make as few mistakes as possible. Consider each customer's orders, no matter how small, no matter how large, as of equal importance.

Be careful in entering the order, be careful in promising delivery, be careful in keeping the account, be careful in rendering invoice, be careful in all things, to the end that by careful cooperation between all the departments through which the order goes, the customer will receive the goods when he wants them just as he wants them and without the possibility of future complaint.

Make it easy for your salesmen, for everyone connected with your sales force to sell your goods. Give them all the information they desire cheerfully and as promptly as possible. Remember they are working between two forces, your customers and yourselves. They get many a hard knock, many a disappointment, many a discouragement, from their trade and so it is up to you to make it as easy as possible for them, from your side. Let them know that you are back of them with all your might. You are all working for your firm and for yourselves. Your interests are inseparable. Your sales force is using its best efforts to increase your business for you. It is entitled to every consideration from you in that endeavor.

Make it easy for each other; for the persons you work with day by day and year by year. Make it as easy as possible for them to do their parts to the best of their abilities. A harsh word, an ill considered retort, a sudden flare of temper, will throw both parties "off their stride" for a lesser or greater period of time and occasionally exciting a feeling of unrest which may affect the organization as a whole.

There's business wisdom in this creed for the man who thinks.

PROFIT IN COLOR WORK

● The addition of one or two colors to a piece of commercial lithography does not increase the cost of production nearly so much as it increases the value of the advertising piece in the estimation of the lithographer's customer. Many buyers of direct mail material who will not concede an extra dollar for superior paper will cheerfully pay liberally for extra colors. This is a source of increasing profits which the majority of lithographers neglect. The neglect is very often the result of timidity caused by lack of color knowledge.



PRINTON REPROLITH REPROLITH ORTHOCHROMATIC FILMS

REPROLITH thin-base FILM

on thin, flat-lying "hon-flam" base of about 4-1000 in. thickness for camera negatives and contact positives.

Write for samples to the

REPRODUCTION SALES DEPARTMENT

AGFA STAY-FLAT SOLUTION

CLEAR AND MATTE

the efficient and economical adhesive-back support for films during camera exposures.

Write for a copy of

"Photo Materials for Reproduction Purposes"

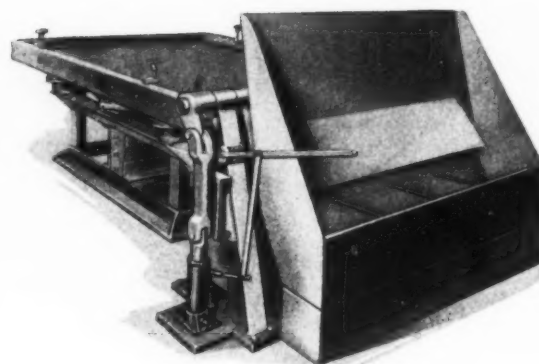
MADE BY

**AGFA ANSCO CORPORATION
IN BINGHAMTON, N. Y.**

ZENITH

Plate Graining Machine Now Equipped With Hydraulic Marble Dumping Device
These important lithographers are operating

Zenith Graining Machines. Their extensive experience should be an invaluable guide to you in selecting graining machine equipment for your plant. No customer has ever placed an order for any but Zenith Graining Machines after using his first Zenith.



| | |
|--|------------------------|
| American Can Co. | Chicago, Ill. |
| American Can Co. | New York, N. Y. |
| American Colortype Co. | Newark, N. J. |
| American Litho. Co. | Buffalo, N. Y. |
| The Ault & Wiborg Co. of N. Y. | New York, N. Y. |
| British-American Tobacco Co., Ltd. | China |
| Brooks Bank Note Co. | Springfield, Mass. |
| Brownell Photo Litho. Co. | Philadelphia, Pa. |
| Brownell Photo Litho. Co. | Detroit, Mich. |
| Buck Printing Co. | Boston, Mass. |
| Calvert Litho. Co. | Detroit, Mich. |
| Consolidated Litho. Corp. | Brooklyn, N. Y. |
| Continental Can Co., Inc. | Chicago, Ill. |
| Continental Can Co., Inc. | Passaic, N. J. |
| Continental Litho. Co. | Cleveland, O. |
| Crown Cork & Seal Co. | Baltimore, Md. |
| Donaldson Litho. Co. | Newport, Ky. |
| Duncan Litho. Co., Ltd. | Hamilton, Ont., Canada |
| Edwards & Deutsch Litho. Co. | Chicago, Ill. |
| Erie Litho. & Printing Co. | Erie, Pa. |
| Forbes Litho. Manufacturing Co. | Boston, Mass. |
| Grinnell Litho. Co., Inc. | New York, N. Y. |
| Haass-Litho. Co., Inc. | New York, N. Y. |
| Hegeman Printing Co. | New York, N. Y. |
| Hopp Press, Inc. | New York, N. Y. |
| Industrial Litho Co. | Brooklyn, N. Y. |
| The International Printing Ink Corp. | New York, N. Y. |
| Jersey City Printing Co. | Jersey City, N. J. |
| Kindred-McLean Company | New York, N. Y. |
| Latham Litho & Printing Co. | New York, N. Y. |
| Litho. Plate Graining Co. of America | Brooklyn, N. Y. |

| | |
|--|---------------------|
| Magill-Weinsheimer Co. | Chicago, Ill. |
| The McCall Company | Dayton, Ohio |
| National Folding Box Co. | New Haven, Conn. |
| National Process Co., Inc. | New York, N. Y. |
| Niagara Litho. Co. | Buffalo, N. Y. |
| Nivison-Weiskopf Co. | Cincinnati, Ohio |
| Oberly & Newell | New York, N. Y. |
| Plampin Litho. Co., Inc. | New York, N. Y. |
| Providence Litho. Co. | Providence, R. I. |
| Wm. E. Rudge, Inc. | Mount Vernon, N. Y. |
| Rusling Wood, Inc. | New York, N. Y. |
| G. Schirmer (Inc.) | New York, N. Y. |
| Schmidt Litho. Co. | San Francisco, Cal. |
| Schmitz-Horning Co. | Cleveland, Ohio |
| Schneider Press Inc. | New York, N. Y. |
| Schneider Press, Inc. | Philadelphia, Pa. |
| Senefelder Litho. Stone Co. | New York, N. Y. |
| Snyder & Black, Inc. | New York, N. Y. |
| Spaulding-Moss Co. | Boston, Mass. |
| Stecher-Traung Corp. | Rochester, N. Y. |
| Strobridge Litho. Co. | Cincinnati, Ohio |
| Sweeney Litho. Co., Inc. | Belleville, N. J. |
| The Infantry School (Book Shop) | Fort Benning, Ga. |
| Robt. Teller Sons & Dörner | New York, N. Y. |
| U. S. Plate Graining & Litho. Supply Co. | New York, N. Y. |
| U. S. Printing & Litho. Co. | Brooklyn, N. Y. |
| Western Lithograph Company | Los Angeles, Calif. |
| John Worley Co. | Boston, Mass. |
| U. S. Department of Interior (Geological Survey) | Washington, D. C. |
| U. S. Government Printing Office | Washington, D. C. |

ZARKIN MACHINE COMPANY

Manufacturers of Zenith Lithographic Equipment
Plants equipped with standard make offset presses rebuilt in our factories

Factory and Office: 363 CHERRY STREET, NEW YORK, N. Y.

ARE YOU WILLING TO LEARN?

1. In a few short paragraphs detail in order of operation what happens to your customers' jobs from camera to customer.
2. What is the advantage of film over paper negative? Wet plate over film? Should the customer be asked to pay more for wet plate than film, than paper over film? Why?
3. What colors do not photograph to advantage?
4. Why does your firm charge extra for halftones when both line work and halftone work are photographed with the same camera?
5. Describe the process of stripping negatives in your plant.
6. How does the image get onto a metal plate: What holds the image from washing off when the developed plate is put under running water?
7. Why should every plate be tused? Define tusing.
8. Describe the transfer of impressions from a metal plate to the lithographed sheet. Show a sketch of the cylinders of a press and mention the purpose of each roller.
9. Name the paper stocks on which you prefer to have a job run. Which stocks should you avoid? Finish and weight of.
10. Mention six reasons why you should see copy before you quote on a job?
11. What does the term masking mean? Sensitizing, Coating, Opaquing?

QUESTIONS ON HALFTONES

1. Make a sketch of (1) a square halftone (2) a vignette, (3) a silhouette, (4) an oval, (5) a combination (6) a reverse (7) a line cut and (8) bleed halftone.
2. Your customer asks you how you can eliminate the screen in a halftone. Describe.
3. You are asked how you can help a customer show the inside of a boiler which cannot be photographed. What would you tell your customer could be done?
4. Mention at least three advantages of a combination cut.
5. Detail what can be done to hold a number of fine white lines in a reverse cut.
6. Mention several reasons why you would recommend other than square halftones to your customer?

● The man without a purpose is like a ship without a rudder—a waif, a nothing, a nomad. Have a purpose in life, and, having it, throw such strength of mind and muscle into your work as God has given you.

—Carlyle.

SETTING A DEFINITE QUOTA OF SALES REGARDLESS OF WHAT YOUR FIRM GIVES YOU—SELLING AGAINST YOURSELF.

● The valuable way of building up an objective toward which you can work is to set a definite quota of sales, let us say a salesman in his first six months is given a quota of \$6,500, 10 percent of that would be \$650, or approximately \$25.00 a week. The unit of sales in a photo-lithographic plant are small. In a recent survey taken here in New York we found that 83 percent of one establishment's business consisted of jobs of eight pages or less. These small orders make necessary much selling effort to reach \$6,500, but if a salesman cannot sell \$1,000 a month we certainly would not want him on our payroll. On the other hand many orders run to several hundred dollars a piece. Those orders are sold by salesmen who have tilled the soil effectively. Once the volume begins to grow—a thousand dollars a month is very, very small. Before a salesman can consider himself good he should be selling \$5,000 a month instead of \$1,000.

THE VALUE OF KEEPING ACCURATE RECORDS OF EVERYTHING YOU DO.

● I do not know whether every plant requires its salesmen to turn in a report on calls made. An accurate record of everything done is of real value to a salesman. 3 x 5 cards provide a record on which calls can be recorded. Take a list of 100 prospects and obtain every bit of information you can regarding this hundred; the firm's name, address and phone number, the name of the buyer, the kind of business, their lithographic requirements, when these requirements are bought, who is doing the work at the present time, at what rates, etc., etc. Call on these hundred—but don't merely call—make it a point to take sufficient time to sell yourself and your plant to the buyer. It cannot always be done at one call, but a few profitable calls should be made every day. I don't mean solicit, I mean actually sell yourself to someone else. When you come across a buyer who under no circumstances will buy your product, thank him for his interview and pull his card from your file. Add another name to your prospect list every time you drop one. A salesman who will follow this procedure and make profitable calls every day cannot help uncovering some orders. A salesman who will follow this procedure and plan his calls in advance with good preparation and a determination to sell the buyer will do much more than uncover orders. He will build up a business of his own which competing salesmen cannot easily take from him. *It is important to keep an accurate record of everything you do.*

INKS

INKS

NOTHING BUT THE BEST

Recognizing the value of an exceptional black in the Photo-Lith field, we instructed our research department to concentrate on the development of new blacks to excel anything produced in the past by ourselves or our competitors.

After many months of effort, two new blacks were offered to the trade early this year which are now acclaimed by many Photo-Lith houses as the best in the market. We are selling large quantities of

EXCELLO PHOTO-LITH BLACK No. 1

EXCELLO PHOTO-LITH BLACK No. 2

If you are not using these blacks, can you afford to continue using anything but the best? Write or phone and we will tell you more about these products—better still, we will prove their value with a trial sample of either or both.

Sinclair and Valentine Co.

Makers of



PULP & DRY COLORS
VARNISHES & DRYERS

FOR ALL
PRINTING PURPOSES

Main Office and Factory

11-21 ST. CLAIR PLACE NEW YORK, N. Y.

Service Branches

BOSTON
60 PEARL STREET

CHICAGO

215 SOUTH ABERDEEN STREET

DAYTON
315 SOUTH MAIN STREET

BALTIMORE
24 SOUTH GAY STREET

PHILADELPHIA
115-119 NORTH CAMAC STREET

JACKSONVILLE

DALLAS

LOS ANGELES

SAN FRANCISCO

INKS

INKS

COLLECTIONS — THE HEADACHE OF EVERY BUSINESS

● Your terms are net thirty days—the thirty days have elapsed—you have not yet received payment—you want the money.

How should you proceed—what steps should you take to collect this bill?

The first step is to send the time honored and tested letter, calling to your customer's attention his oversight, in neglecting to pay his bill on the due date, and asking for immediate payment of said bill. The next day, telephone your customer and again call to his attention the past due bill.

The result of the letter plus the telephone call should be payment by return mail, or a definite promise to pay within a short period. If immediate payment cannot be had, try to get a definite promise from your customer as to what date payment will be made, and record this date in your diary. Upon concluding your telephone conversation, send your customer a second letter, recording your telephone conversation and the date promised for payment. In extending time for payment, bear in mind that it is unusual to grant more than a ten day extension for payment.

If you do not receive immediate payment, or payment on the date promised, again telephone your customer, reminding him of his promise to pay on that day, and suggest your sending a messenger up for the check. If the customer is unwilling to give his check to the messenger, but insists upon mailing it, delay any action until the following day. Then, if his check is not received, send a strong, insistent letter demanding immediate payment. Call to the customer's attention the promises made by him, the extension granted to him and his failure to co-operate with you. This letter, too, should be followed up with a telephone call demanding immediate payment.

However, there are times when it is expedient to vary the course which has been suggested. It may be that your customer is financially sound and a good credit risk, but is temporarily short of funds. After the first telephone call, go up to see your customer and discuss this matter with him. Endeavor to discover the reason for the temporary embarrassment and about when payment can be made. This interview should help you decide whether to "play ball" with this customer or send the final demand letter.

The entire period for negotiation in all cases should not exceed ten days, and a definite promise received for the date of payment. But if all attempts to collect your bill in the above manner have failed, do not hesi-

tate to send this matter to your attorney for immediate suit.

The longer the credit risk is permitted to stall, the poorer are your chances to collect. The insistent and persistent creditor is the one who will get paid first.

Today, you are having difficulty in collecting from one of your customers, tomorrow another member of your trade association may be having the same difficulty with the same customer. You have an obligation to yourself and to your trade association to report delinquent accounts. By doing so, both you and your associate members can keep the credit files of your association alive and up to date. Constant use of these files will save you the time, grief and probable resultant loss of bad debts.

SAMUEL S. REINISH.

● Waste of time is the most extravagant and costly of all expenses.—*Theophrastus*.

ADVICE TO JAMES A. GARFIELD
WHEN HE WAS A YOUNG MAN

Make few promises.

Always speak the truth.

Never speak evil of anyone.

Keep good company or none.

Drink no intoxicating liquors.

Good character is above everything else.

Be honest if you would be happy.

Spend less than you earn.

Live within your income.

Never run into debt unless you see your way out.

Good company and good conversation are the essentials of virtue.

Good character can be injured only by your own act.

If evil is spoken of you let your life refute the falsehood.

If your hands cannot be employed, attend to the cultivation of your mind.

The Trend . . .

is definitely to Miles Machinery Company. The number of new installations and repeat orders on plate making equipment indicates this. Here is the reason for this trend: - - simple, sturdy equipment free from all unnecessary gadgets, and well serviced.

Where can you buy more ?

Miles Machinery Company
18 East 16th Street
New York City

ZINC AND ALUMINUM PLATES

Ungrained—Grained—Regrained

**SERVICE PLUS
QUALITY**

Largest in the World

LITHOGRAPHIC PLATE GRAINING CO.
OF AMERICA, INC.

41-43 Box St. BROOKLYN, N. Y.

Phones: Evergreen 9-4260
4261

We make a specialty of graining glass.

SUPERIORITY COUNTS!



Negatives with 100% Sharpness

Sharpness is the essential feature of a negative.

Greater Speed

Means greater production and saving of lights and labor.

Greater Density

with Better Whites gives a stronger and cleaner plate.

*The Best Negative Paper ever manufactured.
Investigate!*

POLYGRAPHIC CO. OF AMERICA, INC.

FILM DIVISION

310 E. 45th St., New York, N. Y.

14 E. Jackson Blvd., Chicago, Ill.

"BLACK AND WHITE AND READ ALL OVER"

● "What is black and white and read all over?" Remember the old conundrum? To paraphrase the answer a trifle, it is the planographed monthly bulletin which should be opening up a new market to every photo-lithographer.

Every school, college, fraternal organization, and summer camp in the country should be receptive to a plan whereby they could produce a regular news bulletin at a cost substantially less than necessary for letterpress work. Not only would such a publication be valuable to them from the standpoint of being a publicity medium for their organization, but also because of the fact that it could be made to produce real revenue from advertising and subscriptions.

In the case of schools and colleges, there are two possible uses for such a bulletin. One is the contacting of prospective students—building up an interest in the school through continued contact. The other is the contacting of undergraduates and alumni for the purpose of retaining and fostering their interest in the school and its activities. Not only would the bulletin serve to carry personal news, and as a medium for the presentation of campaigns to raise funds for projects contemplated by the school, but could also be used for the distribution of lessons and questions in an educational course, and as a means of giving to the students experience in writing, editing, soliciting, and production.

Foreign language correspondence schools and organizations interested in the promotion of the welfare of a foreign language would be another potential field for the news bulletin. In this case the bulletin could be planographed in the language in question, to give students a chance to familiarize themselves with the every-day working clothes of the language. The formal, stylized language of the text book tends to stilt the speech of the student, unless supplemented by practical writing of the newspaper variety.

Planography, of course, is the ideal printing medium for this type of publication because it obviates the necessity of setting foreign language type. Copy could be written on foreign language typewriters and reproduced direct, at a cost no greater than for English script.

Fraternal organizations naturally have a large and interested membership which must be contacted regularly in order to sustain this interest and enthusiasm. A news bulletin could be produced on a paid subscription basis and could carry advertising of merchants interested in presenting their message to the class of circulation reached by the organization. In this case

too the task of raising funds would be simplified by the use of the news bulletin.

Sales organizations constitute another potential market. The value of a news bulletin to such an organization can hardly be over-emphasized. Inasmuch as the degree of enthusiasm engendered in the individual salesman is the prime factor in the volume of sales of the organization, any method, priced within reason, which will sustain this enthusiasm should be welcome.

A regular planographed news bulletin, made up in the form of a real publication can be made as vital to the salesman as his daily paper. In it can be presented valuable sales help suggestions, news of sales contests, stories of what other salesmen are doing in the way of sales, and so on.

Here is a little outline of why the planographed news bulletin is the—

Greatest Salesman in the World

He never quits.

He never gets discouraged.

He finds nobody "in conference," misses no trains, wastes no time.

He makes no statements unauthorized by his employer.

His travelling expense is only two or three cents per call.

His sales can be gauged by preliminary tests and the law of averages.

He can make thousands of effective calls a day.

His message is timely and fresh, yet made without haste.

He is never tempted to "leave you flat" and take business with him.

He cooperates unselfishly—helps other salesmen do effective work—tells them what to say—follows up customers—creates leads.

He states his message by illustrations, graphs, and other symbols that reach the prospect's mind through the eye, always a more effective way than through the ear.

If you use him you can control him absolutely—make him what you want him to be—impart to him your own ability.

Don't overlook this salesman. You can use him with profit. He can add tremendous creative drive and power to your selling. You already know his name—the planographed news bulletin.

THE CONFIDENCE GAME

● Beware of the customer who gives you a tip on what someone else has bid on his job or shows you the bid so that you may submit a lower bid. He may be doing you a service at the time, but he is crooked and you never will know when he will treat you just as dishonestly as he has treated your competitor.

every Photo-Lithographer doing fine half-tone work will hail with delight —

TRANSOL

TRANSPARENT DEVELOPING INK

for Fine Photo-Lith Halftone Press Plate Developing ©

Develop with **TRANSOL** in place of your usual black developing ink. **TRANSOL** is a transparent purple with an affinity for **ultra-violet** and **infra-red** light rays—the rays that make photo-lithography possible.

After development, etch and gum the plate in customary manner, then expose to the arc lamp 3 to 5 minutes. This second light exposure hardens the image **without "heavying"** the halftone dot. **TRANSOL** makes possible a heavier coating, initial exposure time can be lessened in order to hold sharpness—depending on second exposure to harden the image for durability. Far superior to bichromated gum, and "fool proof."

TRANSOL is a soft paste with covering qualities in excess of liquid developing inks.

One Pound Can..... \$ 2.50
Five Pound Can..... 10.00

F. O. B. Dealer

ORDER FROM

FUCHS & LANG MFG. CO.,

Div. General Printing Ink Corp.:

New York, Philadelphia, Boston, Cleveland,
Cincinnati, Chicago, St. Louis, Ft. Worth, San
Francisco, Los Angeles.

PACIFIC COAST

CALIFORNIA INK CO., Inc.:

San Francisco, Los Angeles, Portland, Ore.,
Seattle, Salt Lake City.

**LITHO CHEMICAL &
SUPPLY CO.:**

63 Park Row, New York, N. Y.



FREE! with your first
5 LB. ORDER
(THIS OFFER EXPIRES JUNE 30th)

1 JIFFY INK APPLICATOR
and **1 JIFFY ANGORA HAIR FELT DEVELOPING PAD**



Those who have used these two gadgets pronounce them as indispensable thereafter to good work.

TRANSOL
TRANSPARENT DEVELOPING INK
For Fine Photo-Lith Halftone Press Plates

LITHO CHEMICAL & SUPPLY CO., 63 P. R.

**SAVES RAGS
NO SOILED HANDS**
Gives an even
coating of ink
Eases
development

5 lbs. of Transol has covering qualities equal to more than one gallon of good liquid developing ink when applied with **JIFFY APPLICATOR**.

QUALITY IS A SURE FOUNDATION

● Currently one of industry's principal concerns is design. No longer is utility alone the test. Industry has taken many liberties with the poet's phrase and now sings not only that beauty is use and use beauty, but that both must go hand in hand, beauty and use. In no field of industry have more rapid or more interesting advances been made in recent years than in packaging. Streamlining is but a single phase of this.

We have not yet achieved the streamlined newspaper. But in design intended both to serve and please the eye of the reader the newspapers of America have streamed ahead well to the fore. The annual exhibitions of newspaper typography conducted by N. W. Ayer and Son, Inc., for the past five years have shown few radical departures from the conventional in newspaper design—but they have shown a steady and continuing improvement to make the newspaper easier to read and handsomer to see and altogether a better medium both for the reader and the advertiser.

Leadership of The New York Times in the movement for better newspaper typography is recognized in the fact that this year the Francis Wayland Ayer Cup for superiority in typography was awarded to it for the second time. The award is made on the basis of typography, including selection of type, display values and spacing; the make-up, including distribution of display units, balance, accessibility of news and advertising; and the presswork, including impression, uniformity of distribution and general legibility throughout the newspaper.

It is now over twelve years since The New York Times formulated its typographical standards. These came not as an arbitrary pronouncement of The Times, but in response to demand from advertisers who were eager to cooperate with The Times in making their advertisements as beautiful and as effective as possible. Pioneering efforts on the part of The Times had shown them what potentialities for beauty lay in newspaper typography, and advertisers seeking to avail themselves of these possibilities requested that The Times formulate its standards into certain rules by which they could abide in preparing their copy.

In the first year of making its typographical standards for advertising effective, The New York Times spent about \$100,000. No expense to advertisers is involved, The Times maintaining a staff of artists and production men whose work it is to make all advertisements conform to its typographical standards.

The underlying principle of The Times typographical standards is good taste. This was the underlying principle of everything Adolph S. Ochs did when he became publisher of The Times in 1896.

The Times regards advertising as a form of news. And just as news must comply to standards of truth and accuracy, reliability and fitness—so must advertising.



But more than being merely news, an advertisement is a salesman in type. And because in The New York Times this salesman is addressing an audience of intelligent and discriminating readers, the largest such newspaper audience in the world, The Times asks that these salesmen be quiet and well-mannered and with a dignity and distinction that fits them into the harmony of the whole newspaper.

In effect, the typographical standards bar from the columns of The Times the garish, the blatant, and the black. Thus borders are lightened, all reverse cuts are lightened, illustrations are lightened and no solid black type is permitted wider than one pica.

These standards are not based on ideas peculiar to The Times. They are built upon sound and universal principles of mechanical reproduction for all newspapers. In this connection it is interesting to note what Henry A. Wise Wood, designer and builder of newspaper mechanical equipment, said in a recent report to his board of directors, that the plant of The New York Times is the standard of modern newspaper plants. Thus principles of typography and production that apply to The Times can be applied to newspapers throughout the country. Newspapers are coming to have greater balance and harmony in their make-up and appearance, more graceful relationship between editorial make-up and advertising make-up. In selecting types, newspapers seek types that are easily and quickly read. The type face used by The Times for news and editorial matter is specially cut for it. It is a 7 point type on a 7½ point slug for easier reading. The balance and harmony of make-up assure also pleasanter and handsomer reading. Thus beauty and utility become one.

Where

CAN YOU INVEST TO BETTER ADVANTAGE

The phrase "To increase sales, efficiency and quality" describes the ambitious program of The Photo-Lithographer. With support from our industry and those who sell it, we can do much.

- Salesmen will find a photo-lithographic sales course, some of the reasons why salesmen fail and why others succeed, new ideas and an abundance of enthusiasm in every issue.
- Executives will find information on formulating sales policies, directing sales effort, cost and accounting work, purchasing equipment and supplies and suggestions as to how quality can be brought into the product.
- Advertisers in The Photo-Lithographer will get complete coverage of the industry in a quality publication which is thoroughly read, at low advertising rates.
- The greater part of every issue will be given over to helping increase sales, efficiency and quality. Where can you invest to better advantage?

NATIONAL ASSOCIATION *of* PHOTO-LITHOGRAPHERS

1776 BROADWAY

Circle 7-4948

NEW YORK, N. Y.

WHAT ABOUT PRICE FIXING?

● There is one sure way of overcoming the difficulties inherent in fixing prices and that is by bringing into the picture a real demand for the product. In our complicated economic structure we cannot hope to build a price house with rotten boards. We need a good rock foundation—a strong trade association—which will not be moved by every toss of the waves. On this rock, with the proper material, we can build our future home.

The law of supply and demand must, in the long run, control prices. Stabilization is of vital importance; and by stabilization we mean the setting of a floor cost level.

The surest way of raising prices is by raising productivity to a point where costs are low, sales high, and employment at fair wages evident.

Even under the greatly increased costs passed along to our establishments there has been no general increase in prices in the New York area since the signing of the Graphic Arts Code. Under the productivity of two or more shifts, low costs have made it possible to go along without a single increase in price. Low costs make for low prices, low prices for higher sales, and higher sales for profits for the houses producing quality work. Houses producing work of an inferior quality will gather for themselves a larger volume of concentrated headaches.

The way to increase prices beyond an absurdly low floor level is via the route of increased volume. The way to hold and attract the volume is via the quality route. The industry needs fair prices. Under a structure built on solid rock we can increase prices via the supply and demand route.

● If you would relish food, labor for it before you take it; if you enjoy clothing, pay for it before you wear it; if you would sleep soundly, take a clear conscience to bed with you.—*Franklin*.

PROMOTION—EDUCATION—PUBLICITY

● The Executive Secretary of the National Association of Photo-Lithographers was privileged to address the Production Men's Club of the Advertising Agencies in New York Thursday, May 16th, on the subject of Photo-Lithography.

Copy for a typical black and white job was used for illustration purposes in showing what happens to the copy from camera through to the bindery. Paper and film negatives, the stripped flat, a zinc sheet, and other working tools were shown in a mind's-eye trip through a photo-lithographic plant. Following the lecture, samples of the better grade work gathered by headquarters were passed around the group.

The group was most receptive, asking many questions after the lecture was over.

The National and Regional Area association should do more of this kind of thing. A motion picture of the process with copies available for regional associations would produce dividends. The New York Association has organized to a point where it welcomes opportunities to tell the story of what photo-lithography is and can do.

NEW INK PLANT

● The Fuchs & Lang Mfg. Company Division of General Printing Ink Corporation, has completed a new ink manufacturing building at Rutherford, New Jersey, in which modern equipment is now rapidly being installed. In addition there will be enlarged laboratories in research and manufacturing control to handle the increased demand for its products and to better serve the technical needs of customers.

The Fuchs & Lang organization has been intimately identified with the lithographic industry for the past sixty-five years. This new plant is directed by a technical personnel with years of specialized lithographic experience and assures Fuchs & Lang continuance of its possession of leadership, which it has held for a period during which lithography has made its greatest strides.

● When people once begin to deviate, they do not know where to stop.—*George III*.

ENFORCEMENT

● We don't need much enforcement. What we do need is compliance. Enforcement takes time and costs money. It breeds ill will and makes enemies. It costs more than any of us can afford to pay. Compliance costs nothing. We don't want an array of spies or coppers. The idea is revolting and the cost prohibitive. We do want an industry made up of gentlemen, of law-abiding citizens, of honest, upright businessmen with sense enough to know right from wrong and brains enough to do what is right.

EDUCATION

● If a man wants to conduct his business dishonestly, taking advantage of every conceivable thing that he thinks will be for his own good and the detriment of his competitor, nothing is going to stop that individual from so doing. If he is going to be so narrow, so selfish and self centered and have a mind that will only function as far as the index finger on either hand, there is only one thing that we can do and that is to educate him.

INCREASE YOUR SALES!

If you sell any of the numerous products used by photo-lithographers you should keep your name and product constantly before the executives of this rich market. You can do this at the lowest cost by advertising regularly in the Photo-Lithographer, the official publication of the National Association of Photo-Lithographers.

This publication is read each month by every important photo-lithographer in the country. No other medium offers this concentrated, economical coverage.

We are offering the following special rates to the first advertisers who take advantage of this widely read medium on a six month contract.

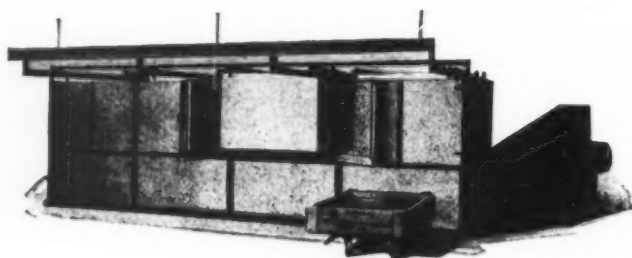
| | | |
|--|-----------|---------|
| Full Page $7\frac{1}{8} \times 9\frac{1}{2}$ | • • • • • | \$25.00 |
| Half Page $4\frac{1}{2} \times 7\frac{1}{8}$ or $3\frac{1}{2} \times 9\frac{1}{8}$ | • • • • • | 15.00 |
| Quarter Page $3\frac{1}{2} \times 4\frac{1}{2}$ | • • • • • | 10.00 |

These rates are for copy ready for the camera.
Additional charge for halftones at trade prices.

**NATIONAL ASSOCIATION OF
PHOTO-LITHOGRAPHERS**

1776 BROADWAY • NEW YORK CITY
Circle 7-4948

The Southworth Simplex ... **CONDITIONS Paper Accurately!**



*4 Compartment SOUTHWORTH SIMPLEX.
Capacity 60,000 sheets per 8 hours*

SOUTHWORTH also manufactures Humidifiers, Universal Paper Joggers, Holdfast Hangers, Punching, Round Cornering and Perforating Machinery of all kinds. Special Machines are built to individual order.

MUCH of your work is of a specialized type that requires accurate paper conditioning. But you must have a paper conditioner that not only does the work efficiently but at a minimum of production cost. THE SOUTHWORTH SIMPLEX, made of the finest materials coupled with SOUTHWORTH high quality workmanship, offers you maximum efficiency at low upkeep cost. Write us *today* for further information, prices and list of satisfied users. THE SOUTHWORTH SIMPLEX guarantees *you* satisfaction.

Southworth Machine Company, Portland, Maine

s! *Its Name Is*

SPIRAL BINDING

Either through stenographers' notebooks, magazines, catalogs or programs of some sort, you have met this revolutionizing process. You have probably wondered what it was called—and so that its name may be in your mind when discussing its convenience with your friends, we mention it again:

SPIRAL BINDING

We are glad to hear people talk of our product—its newness, its smartness and the pleasure it adds to your reading cannot but arouse interest.

If you happen to think of any book which you did not enjoy because you could hardly open it—if at any time a program dimmed your pleasure because a page slipped back suddenly while you were trying to find the name of the artist you were admiring—if you gave up a catalog because the object you were trying to locate was hidden in between two pages—think of Spiral Binding. Think what Spiral Binding could have done for you—for your complete reading pleasure—what a valuable help it would have been to you.

Ask for it on your favorite magazine—inquire whether it would be possible to have that certain catalog bound this new way.

SPIRAL BINDING

appreciates your friendship



SPIRAL BINDING COMPANY

Main Office and Factory

CAnal 6-0867

270 Lafayette Street

New York City

Chicago Boston Holyoke Philadelphia Detroit San Francisco Los Angeles

Spiral Binding is manufactured exclusively under U. S. Patents Nos. 1516932 - 1942026 - 1985776. Other Pats. Pend.

June 30th Ends These

2 FREE OFFERS

Act Now - - Place your order for **Future Delivery**

if necessary - - but act before the supply is exhausted, and discover the advantage of using

CHAMPION ALBUMIN

JIFFY DEVELOPING INK

offers a pleasant surprise, too.

150,000 to 800,000 impressions per plate are reported by users of—

CHAMPION Sterilized ALBUMIN

(Patents Pending)

—for Photo-Lithographic Use

All bacteria that has heretofore caused deterioration, decay and stench, has been removed by our process of sterilization.

Champion Albumin is therefore unaffected by age or climatic conditions when made into solution. Its fatty substance remains at maximum efficiency, which accounts for the durability of plates on long press runs.

Avoid Seasonable Plate Troubles by Using Champion Albumin

FREE!

With your first order for 10 lbs. or more—
This New Era Plate Coater



Holds 12 oz. coating solution, fits the hand, pours without bubbles. Flow regulated by finger pressure on air vent. Assures even coating, prevents waste.

PRICES

F.O.B. Dealer

| | | |
|-------------------|---------|--------|
| 10 lb. lots..... | per lb. | \$1.00 |
| 20 lb. lots..... | per lb. | .90 |
| 30 lb. lots..... | per lb. | .85 |
| 50 lb. lots..... | per lb. | .80 |
| 100 lb. lots..... | per lb. | .75 |

Jiffy

(The result of requests from over 300 leading Photo-Lith plate makers for a perfect developing ink.)

A Modern Developing Ink for Modern Photo Lithographers

Free of image-weakening raw turpentine. Contains reinforcing oils that strengthen the resist of the image.

Dense black, develops freely and without feathering.

Spreads evenly. Washes out clean and sharp, even when plate has been standing for long periods of time.

Named Jiffy because of its rapid response to the ink rollers.

Per gal. \$8.00 ½ gals. \$4.25 quarts \$2.25

FREE! With your first order for 2 gallons Jiffy we present you through our dealers,

one complete

Jiffy Developing Ink
Well and Applicator

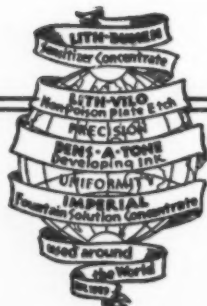
No more rubber gloves or soiled hands—cuts rag bills, saves ink, and spreads an even coating of Developing Ink.



Litho Chemical & Supply Co. 63 Park Row
New York, N. Y.

On PACIFIC COAST
CALIFORNIA INK
CO., INC.:

SAN FRANCISCO
LOS ANGELES
PORTLAND, ORE.
SEATTLE
SALT LAKE CITY



LITHO CHEMICAL & SUPPLY COMPANY

PULITZER BUILDING - 63 PARK ROW

NEW YORK, N. Y.

Order From
**FUCHS & LANG
MFG. CO.,**

Div. General Printing Ink Corp.:

NEW YORK
PHILADELPHIA
BOSTON
CLEVELAND
CINCINNATI
CHICAGO
ST. LOUIS
FORT WORTH
SAN FRANCISCO
LOS ANGELES

Sponsors for a new publication would be stoical indeed, if, on mailing the early issues into the great cold world, they felt no perturbation as to how their new offspring would be received.

Do you, dear reader, like THE PHOTO-LITHOGRAPHER? Do you think you may find it helpful? Shall we continue sending it to you?

If THE PHOTO-LITHOGRAPHER seems to meet with public approval it will be increased in size and usefulness. We shall be most happy to send a copy without charge to those who are interested in what is new, effective and interesting in Photo-Lithography.

If you care to receive THE PHOTO-LITHOGRAPHER in the future, will you please sign the blank below and mail to us.

NATIONAL ASSOCIATION
OF PHOTO-LITHOGRAPHERS,
1776 Broadway,
New York, N. Y.

Please send *The Photo-Lithographer*

Date _____, 1935

To.....

Firm Names.....

Address.....

STREET OR AVENUE

CITY

STATE

To.....

Firm Names.....

Address.....

STREET OR AVENUE

CITY

STATE

To.....

Firm Names.....

Address.....

STREET OR AVENUE

CITY

STATE

We enclose herewith \$.....

You may send us a bill for \$.....

\$3.00 per year

NRA ISSUES ORDER ON MULTILITHS AND ROTO-PRINTS

NATIONAL RECOVERY ADMINISTRATION INTERPRETATION NO. 287-495

NAME OF CODE: Code of Fair Competition for the Graphic Arts Industries. Approved Code No. 287.

Article I, Section 1 (a) and 1 (f)
Schedule A, No. B-1.

APPLICANT: National Graphic Arts Coordinating Committee, Tower Building, Washington, D. C.

FACTS: The Graphic Arts Industries Code, by definition in Section 1 (a), includes (among others and with certain exceptions) all persons who are engaged in printing or who produce any printed matter of whatsoever description, and Section 1 (f) thereof defines the term "printing" to mean the act or process of printing, impressing, stamping or transferring upon paper or paper-like substances of any ink, color, pigment, mark, character or delineation, including any and all partial processes and services used in printing. In Schedule A of such Code, the Lithographic Printing Industry is stated to include all establishments using lithographic, planographic, or photo-lithographic printing processes, and those producing transfers.

QUESTION: Are the provisions of the Graphic Arts Industries Code applicable to multilith and roto-print operations, and, if so, how are such operations properly classified thereunder?

RULING: The term "printing" as defined in the Graphic Arts Industries Code is construed to include multilith and roto-print operations, and the provisions of said Code are applicable thereto. Multilith and roto-print operations are properly classified under such Code as lithographic processes.

Approval Recommended:

Found not inconsistent with
established policy:

EDWARD B. WILLIAMS

Code Legal Adviser

L. M. JEFFRIES

Chief, Review Division Approved

Washington, D. C.

April 29, 1935.

GEO. T. ROSS

Deputy Administrator

JACK B. TATE

Division Administrator

APPROVING CERTAIN EXEMPTIONS FROM THE PROVISIONS OF THE CODE OF FAIR COM- PETITION FOR THE GRAPHIC ART INDUSTRIES ORDER 287-496

WHEREAS, the provisions of the Code of Fair Competition for the Graphic Arts Industries, as interpreted in Administrative Order No. 287-495, dated April 29, 1935, are applicable to multilithing and roto-printing operations; and

WHEREAS, the Deputy Administrator has reported, and it appears, upon the basis of suggestions and information properly before the National Industrial Recovery Board, that certain establishments which perform such operations in private plants but do not sell the products of such plants in the commercial field, should be exempt from the provisions of said Code, as to such operations, and that such exemption is necessary and will tend to effectuate the purposes of Title I of the National Industrial Recovery Act;

NOW, THEREFORE, the National Industrial Recovery Board, pursuant to authority vested in it by Executive Orders of the President, including Executive Order No. 6559, and otherwise, does hereby order that

1. Any establishment performing multi-lithing and roto-printing operations in a private plant the products of which are produced for the use of such establishment but not for sale in the commercial field, be and is hereby exempted from the provisions of said Code in so far as such private plant operations are concerned, but not otherwise.
2. The exemption herein granted is effective as of the date of this Order and shall remain of effect until modified or cancelled by subsequent Order of the National Industrial Recovery Board.

NATIONAL INDUSTRIAL RECOVERY BOARD

by JACK B. TATE,

Division Administrator.

Approval Recommended:

Deputy Administrator.

April 29, 1935.

THE AGE OF SPECIALIZATION

● The expert had been called in when the factory motor broke down. He took one look, made two taps with a hammer and started it in perfect order. The owner was indignant to get a bill for \$50, and demanded an itemized account. He got this:

| | |
|---------------------------|---------|
| Tapping with hammer..... | \$1.00 |
| Knowing where to tap..... | 49.00 |
| Total | \$50.00 |

Lithographed in the U. S.

● There is nothing more to be esteemed than a manly firmness and decision of character—I like a person who knows his own mind and sticks to it; who sees at once what, in given circumstances, is to be done, and does it.—Hazlitt.

THE
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